

El Ritmo se Nota

*Julio
Castillo Gómez*

**Libro para el estudio del solfeo hablado
basado en la música del Caribe Colombiano**



EL RITMO SE NOTA

**LIBRO PARA EL ESTUDIO DEL SOLFEO HABLADO BASADO EN
LA MÚSICA DEL CARIBE COLOMBIANO**

JULIO ROBERTO CASTILLO GÓMEZ



DOCENTE TITULAR DE LA UNIVERSIDAD DE CÓRDOBA

2015

El ritmo se nota

Autor

© Julio Roberto Castillo Gómez
Docente de la Universidad de Córdoba
Email: sinusaxquartet@gmail.com

Composición de todas las melodías
Julio Roberto Castillo Gómez

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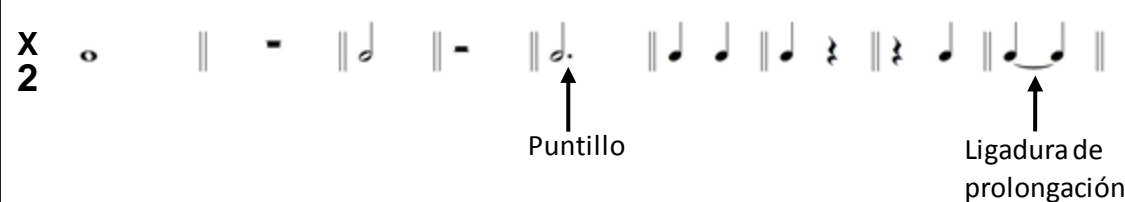
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X
2

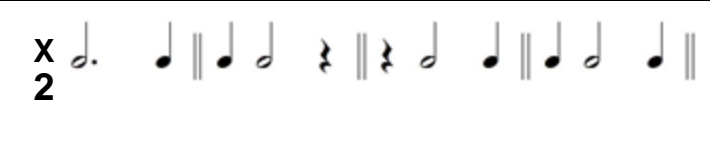


Puntillo

Ligadura de prolongación


2.	ELEMENTOS RÍTMICOS A DESARROLLAR:.....	51
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X
2



3. ELEMENTOS RÍTMICOS A DESARROLLAR:62

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2



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8

4. ELEMENTOS RÍTMICOS A DESARROLLAR: 75


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2

5) ELEMENTOS RÍTMICOS A DESARROLLAR: 93

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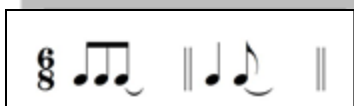
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7) ELEMENTOS RÍTMICOS A DESARROLLAR: 127

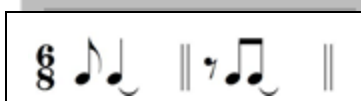
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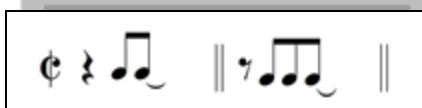
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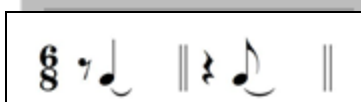
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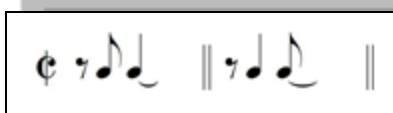
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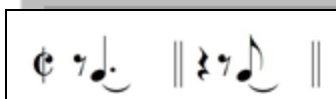
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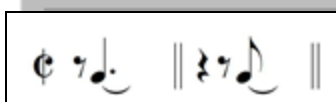
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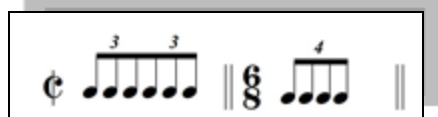
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PRESENTACIÓN

El presente texto es el resultado de las experiencias obtenidas de la interacción pedagógica del autor en el desarrollo de la asignatura “Sistemas de estructuración musical” del programa de licenciatura en Educación artística-Música de la Universidad de Córdoba; con este recurso metodológico se pretende desarrollar en los estudiantes las habilidades necesarias para leer, sin entonación, el ritmo con nombres de notas y llevar a cabo un proceso formativo basado en la música tradicional del Caribe colombiano que permita, entre muchos aspectos, la valoración de la cultura regional como base para la consolidación de una identidad musical nacional. Por otro lado, en su parte didáctica y musical, está sustentado por ejercicios elaborados a partir de modelos compositivos de la región privilegiando, de esta manera, el sentido musical ante la práctica meramente mecánica.

Es necesario mencionar también, que este material de estudio es el segundo, en un orden metodológico, de tres textos articulados entre sí cuyos objetivos están encaminados, también, a estructurar una formación musical contextualizada. El libro está rítmica y formalmente diseñado sobre la obra titulada: “A buen ritmo: libro de lectura rítmica”, e intenta, además, preparar al estudiante para el estudio del texto “Mi sol Sinú: texto para la iniciación al solfeo entonado”, ambos basados en la música del Caribe colombiano y elaborados también por el autor de esta propuesta.

En este libro encontrará, además, una distribución gradual de los ejercicios que van desde una prevalencia en la utilización de grados conjuntos hasta la inclusión de todo tipo intervalos, de igual forma, presenta una serie de ejercicios para la lectura simultánea en las claves de Sol y Fa y ejercicios denominados “Multiclaves” que permiten una práctica de la lectura en el resto de las claves.

Finalmente, deseamos que sea este un motivo para estudiar, entender, amar y divertirnos, desde la academia, con nuestra inmensa herencia musical.

JULIO CASTILLO GÓMEZ

Docente Titular de la Universidad de Córdoba-Colombia

I. DESCRIPCIÓN GENERAL

Como así se mencionó, este texto está estructurado rítmicamente en el libro “A buen ritmo: libro de lectura rítmica¹” y pretende preparar al estudiante en la lectura entonada de los ejercicios que conforman la propuesta “Mi sol Sinú: texto para la iniciación al solfeo entonado²”, sin embargo, puede ser utilizado de manera independiente y con otros objetivos, de acuerdo con los intereses de cada docente, en el caso de que no se cuente con dichos materiales.

Por otro lado, si bien es cierto que el texto fue concebido con el fin de desarrollar el solfeo hablado, es pertinente aclarar, también, que sus ejercicios, melódicamente, están elaborados en consonancia con el estilo compositivo de la región, por consiguiente, sugerimos que una vez agotado los contenidos del libro “Mi sol Sinú: texto para la iniciación al solfeo entonado” se prosiga, a manera de refuerzo y profundización, a cantar los ejercicios aquí suministrados, lo cual nos permite afirmar entonces, que este texto tiene lugar en varios momentos del aprendizaje: en la Preparación y Profundización del estudio del solfeo entonado y en el refuerzo de los conocimientos rítmicos adquiridos:

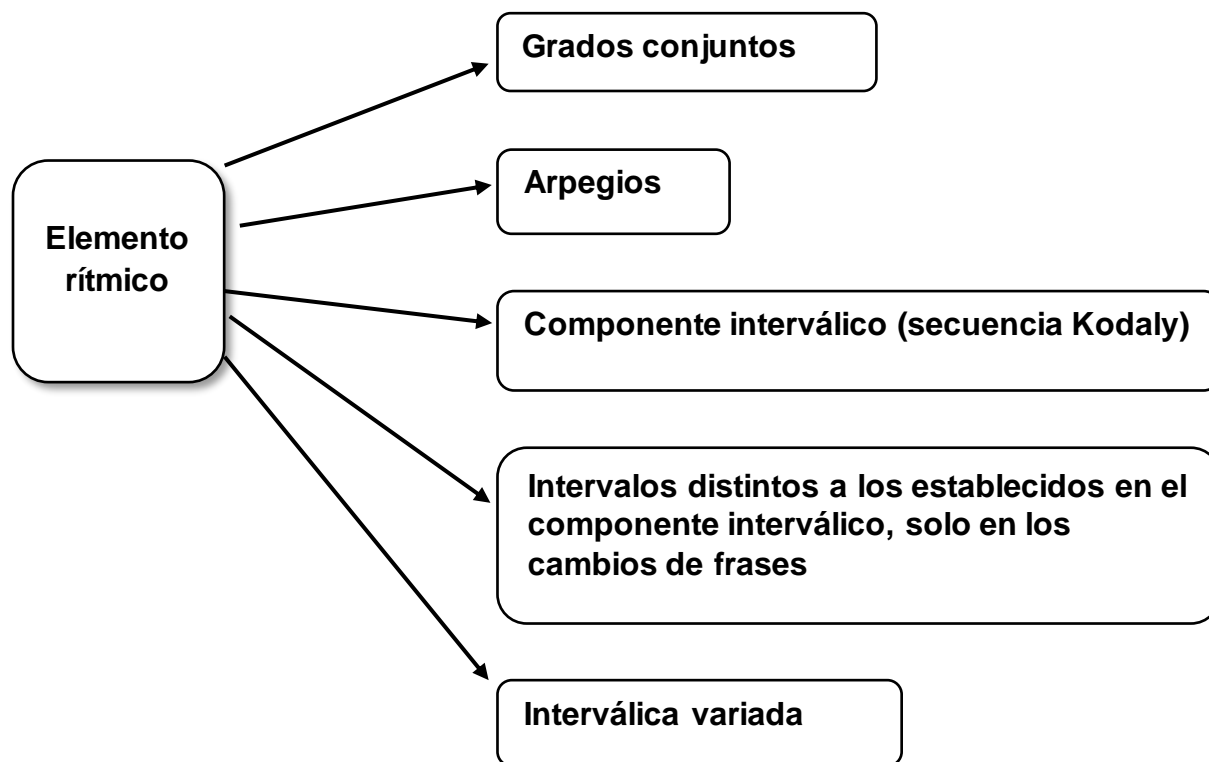


¹ Libro de lectura rítmica basado en la música del Caribe colombiano, Castillo, J (2013): Editorial Zenú.

² Texto de iniciación al solfeo tonal basado en la música del Caribe colombiano, Castillo, J (2014): Editorial Zenú.

II. DESCRIPCIÓN DE LOS EJERCICIOS

A continuación, y para un mayor aprestamiento de la metodología del texto, describiremos la manera cómo se diseñaron los ejercicios; primeramente, podemos decir que el aspecto rítmico se apareó con los siguientes elementos melódicos:



- Grados conjuntos



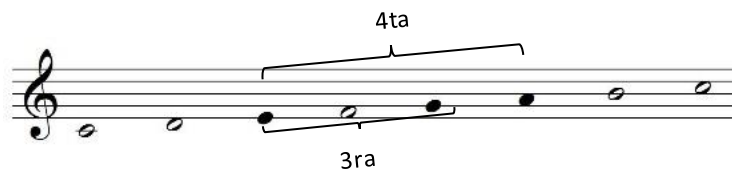
- Arpeggios:



- Componente interválico determinado por la secuencia Kodaly:

**Componente interválico: grados conjuntos e intervalos de:
3ra y 4ta**

Texto: Mi sol Sinú



- Intervalos distintos a los establecidos en el componente interválico, solo en los cambios de frases:



- Interválica variada:



Es preciso aclarar, también, que se optó por tonalidades distintas a las de Do mayor, ya que el cambio de tónica permite más y variadas posibilidades de ubicación de los neumas en el pentagrama. De igual forma, los ejercicios aquí planteados no tienen armadura, esencialmente, por no perder de vista nuestro principal objeto: el desarrollo del solfeo hablado y, paralelamente, por no ejercer algún tipo de presión al estudiante en su proceso de adquisición de las habilidades entonativas. Es necesario decir, además,

que se dispuso del siguiente icono para indicar la tonalidad en la cual se diseñó un determinado ejercicio:



Entonces, Indicar la tonalidad cobra importancia cuando el estudiante, una vez haya vivido, cantado, interiorizado y conceptualizado los grados y sus relaciones, tanto de la escala mayor diatónica como de las distintas escalas menores, se disponga a estudiar este texto con la intención de perfeccionar sus destrezas en el solfeo entonado.

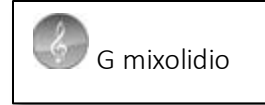
Ejemplo:



En lo que respecta a las tonalidades menores, además de indicar su tónica, se especifican las alteraciones encima de la nota que así lo requiera, dependiendo del tipo de escala utilizada:



También, se especifican los modos:

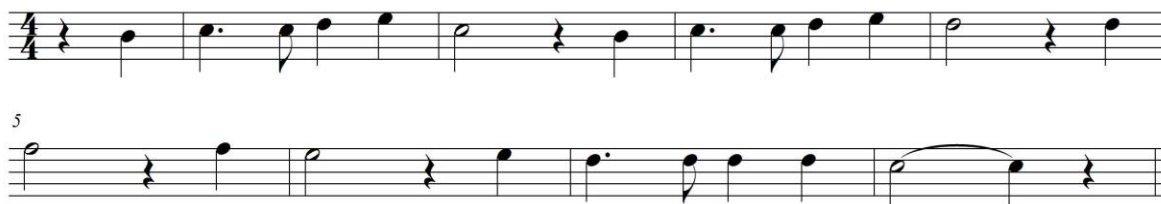


Otra de las estrategias aquí planteada es la lectura simultánea en las claves de Sol y Fa, denominada “CLAVES SIMULTÁNEAS”³ con la cual se desea que el estudiante se aproxime, por un lado, a la asimilación de partituras pianísticas, y por el otro, a la lectura de partituras corales o Scores de formatos instrumentales diversos.



³ Metodología adaptada de *Lecture Simultanée pour débutants en 3 cahiers*, autor Yves Le Monnier, Alphonse Leduc editions musicales, parís 1978

Por último, se determinó que era importante elaborar unos ejercicios en los cuales se pudiesen utilizar el resto de las claves existentes, esto debido a que en las bandas de viento, que son numerosas en la región y de las cuales se nutre el programa del recurso humano a formar, predominan los instrumentos transpositores, principalmente: Clarinete en Bb; Trompeta en Bb, Eufonio (Bombardino en Bb); Trombón de pistones en Bb; Tuba en Bb; Saxofón alto en Eb y Saxofón tenor en Bb, ejemplo:



Como se puede notar, el ejercicio no tiene una clave en particular, la escogencia de esta depende de las necesidades de formación de cada estudiante. Por ejemplo, a un estudiante de trompeta en Bb le será más útil el estudio de la clave de Do en tercera línea puesto que con ella podrá leer directamente una partitura escrita en tonalidad de concierto; y para un estudiante de Saxofón alto en Eb le será más conveniente el aprendizaje de la clave de Fa en tercera línea ya que le permitiría leer las partes de un Clarinete en Bb o un Saxofón tenor en Bb sin necesidad de reescribirlas.

III. RECOMENDACIONES FINALES:

En caso de contar con el disco compacto suministrado en el texto “A buen ritmo: libro de lectura rítmica”, los ejercicios podrán trabajarse con el acompañamiento de las pistas, la forma de cómo hacerlo y la descripción de estas son ilustradas a continuación:











En la siguiente tabla se especifican los compases en los cuales fueron diseñados los ejercicios y los tempos asociados a cada una de las pistas:


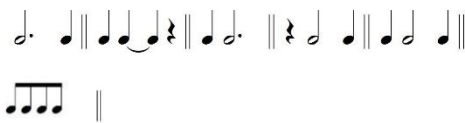
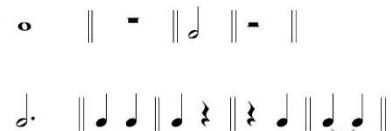

Compases	Tempo	Número de la pista	Patrón de acompañamiento
2/2, 4/4	Lento	52	Cumbia
	Medio	53	Porro
	Rápido	54	Paseo
3/4	Lento	55	Vals lento
	Rápido	56	Vals rápido
6/8	Lento	57	Fandango lento
	Medio	58	Fandango medio
	Rápido	59	Fandango rápido

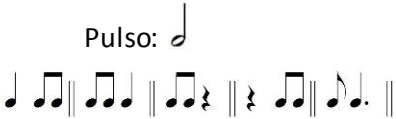




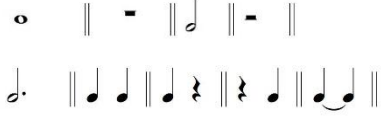
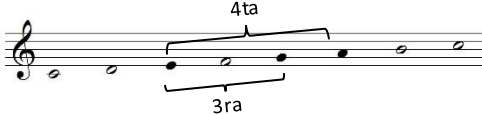

Se recomienda iniciar el estudio de los ejercicios sin las pistas de acompañamiento, posteriormente, se podrá comenzar con la pista que corresponda al compás y con el tempo lento para así aumentar, de manera gradual, hasta llegar al rápido; las pistas son lo suficientemente largas, un minuto 10 segundos, aproximadamente, como para que cada ejercicio se repita un número significativo de veces.

Finalmente, Los ejercicios pueden ser complementados con la ubicación de matices dinámicos a consideración del docente.

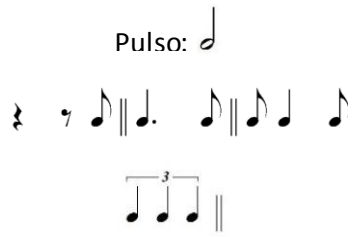



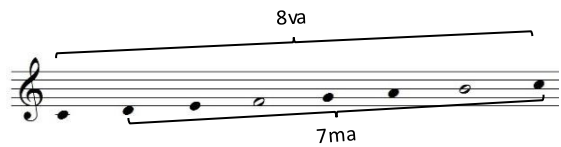

IV. ORGANIZACIÓN TEMÁTICA DEL LIBRO Y SU ARTICULACIÓN CON LOS TEXTOS “A BUEN RITMO Y “MI SOL SINÚ”



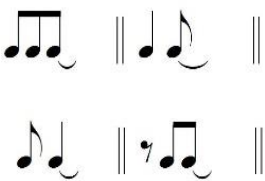

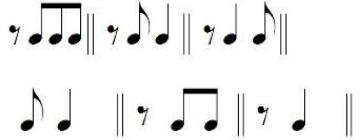
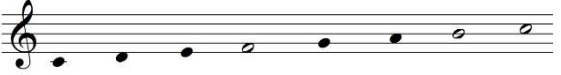
CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<ul style="list-style-type: none"> • Pre grafía del pulso • El acento musical <p>Pulso: </p> <p>◦ -  - </p> <p>        </p>	<ul style="list-style-type: none"> • Los nombres de nota • Ejercicios preliminares • El pentagrama • Ubicación de los neumas en el Pentagrama • Las claves 	

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	
<p>Pulso: </p> <p></p>	<p></p>	
	Componente interválico:	
	<ul style="list-style-type: none">Grados conjuntos, intervalos de 3ra determinados por las relaciones de los grados 5 y 3 de la escala mayor diatónica (Mi sol Sinú) y Arpeggios <p></p>	

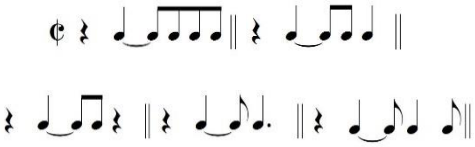

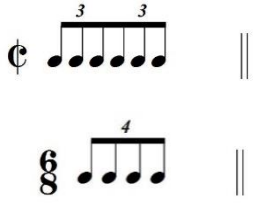
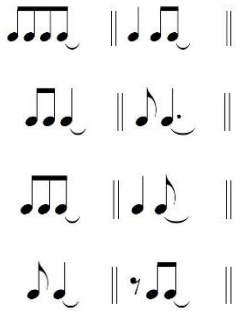


CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	Componente rítmico:
 <p>Pulso: </p>  <p>Pulso: </p>		
	Componente interválico:	Componente melódico:
	<ul style="list-style-type: none"> Grados conjuntos, intervalos de: 3ra y 4ta y arpeggios 	<ul style="list-style-type: none"> Grados 3 y 5 de la escala mayor diatónica 






CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	Componente rítmico:
<p>Pulso: </p> <p></p> <p>Pulso: </p> <p></p>	<p></p> <p></p> <p></p>	<p></p>
	Componente interválico:	Componente melódico:
	<p></p>	<p></p>

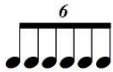
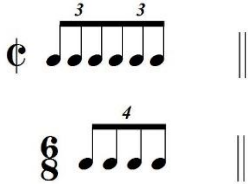


CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	Componente rítmico:
<p>Pulso: </p> <p>Pulso: </p>		
	Componente interválico:	Componente melódico:
		<ul style="list-style-type: none"> Los grados 1, 3, 5 y 6 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	Componente rítmico
<p>Pulso: </p>  <p>Pulso: </p> 		
	Componente interválico:	Componente melódico
	<ul style="list-style-type: none"> Grados conjuntos en tresillo y dosillo y diversos intervalos en las derivaciones a desarrollar 	<ul style="list-style-type: none"> Los grados 1, 2, 3, 5 y 6 (Pentatónica mayor)  <ul style="list-style-type: none"> Los grados 1, 2, 3, 5, 6 y 8 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	Componente rítmico
<p>Pulso: </p> <p> </p> <p> </p> <p> </p> <p>Pulso: </p> <p> </p>	<p> </p>	<p></p> <p></p>
	Componente interválico:	Componente melódico:
	<ul style="list-style-type: none"> Variado, predominio de arpeggios 	<ul style="list-style-type: none"> Los grados 5´, 1, 2, 3, 5, 6, 8 (Pentatónica extendida) <p></p>

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
<p>Componente rítmico:</p>  <ul style="list-style-type: none"> Síncopa entre derivaciones rítmicas incluyendo al "Matriz ternaria"  	<p>Componente rítmico:</p>  <p>Componente interválico:</p> <ul style="list-style-type: none"> Variado, predominio de arpeggios 	<p>Componente rítmico:</p>  <p>Componente melódico:</p> <ul style="list-style-type: none"> Los grados: 6', 1, 2, 3, 5, 6, 8 (Pentatónica menor) 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	Componente rítmico:
<ul style="list-style-type: none"> Síncopa entre  y sus Derivaciones rítmicas El pulso se divide en seis: Segunda división del pulso Ternario 		
	Componente interválico:	Componente melódico:
	<ul style="list-style-type: none"> Variado, predominio de arpeggios 	<ul style="list-style-type: none"> Los grados: 1, 2, 3, 4, 5, 6, 8 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
Componente rítmico:	Componente rítmico:	Componente rítmico:
<ul style="list-style-type: none"> Segunda división del pulso <p>Ternario utilizada como división irregular(Seisillo)</p> 		<ul style="list-style-type: none"> Aplicación de toda la temática abordada
	Componente melódico:	Componente melódico:
	<ul style="list-style-type: none"> Variado, grados conjuntos en los tresillos y cuatrillos 	<ul style="list-style-type: none"> La escala mayor diatónica: 1,2,3,4,5,6,7 y 8  <ul style="list-style-type: none"> La escala menor natural 

CONTENIDOS "A buen ritmo"	CONTENIDOS "El ritmo se nota"	CONTENIDOS "Mi sol Sinú"
	<ul style="list-style-type: none">• Como refuerzo al proceso del solfeo entonado, se sugiere cantar los ejercicios del texto 	<ul style="list-style-type: none">• La escala menor armónica  <ul style="list-style-type: none">• La escala menor melódica 

A. LOS NOMBRES DE NOTA

LA SOLMIZACIÓN: Guido D'arezzo (991-1050), monje y maestro de música que innovó en la didáctica de la música motivado por las dificultades de los cantantes en recordar las melodías Gregorianas. Uno de sus grandes aportes fueron los nombres de las notas con los cuales se solfea hoy día, para ello se basó en el himno, en Latín, de San Juan Bautista (Ut queant laxis), y cuya característica melódica consistía en que cada sílaba con la que se iniciaba una nueva frase era más alta que su antecesora conformando así una escala.

	Sancte Joannes	SI	San Juan
LABii reatum			De nuestros labios impuros
SOL ve polluti			Perdona la falta
FAM uli tuorum			Estos siervos tuyos
Mira gestorum			Las maravillas
RE sonari Fibris			A pleno pulmón
UT quean laxis	UT		Para que puedan exaltar

(Versión basada en la escritura moderna, solo como referencia para el docente):

UT que ant la xis, RE so na ri fi bris, MI

ra ges tuo rum, FA mu li tu o rum, SOL ve

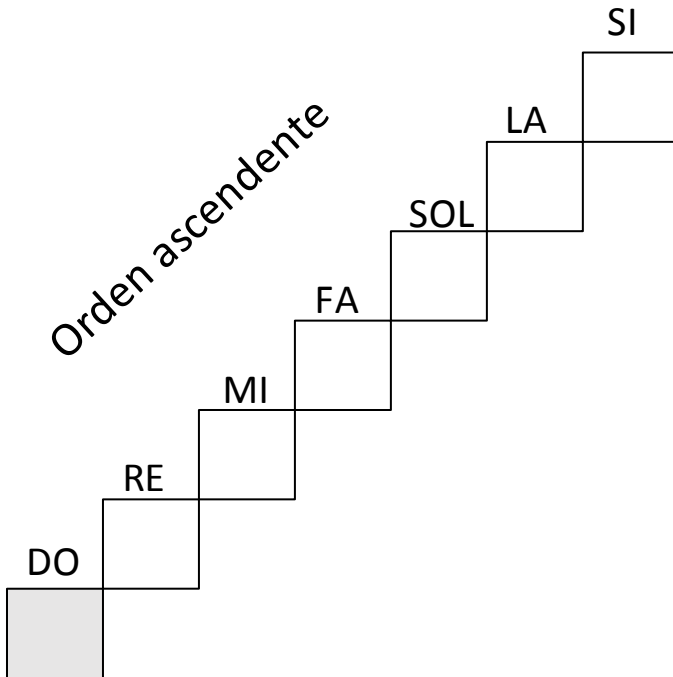
po llu ti, LA bi i re a tum, San te Jo an nes

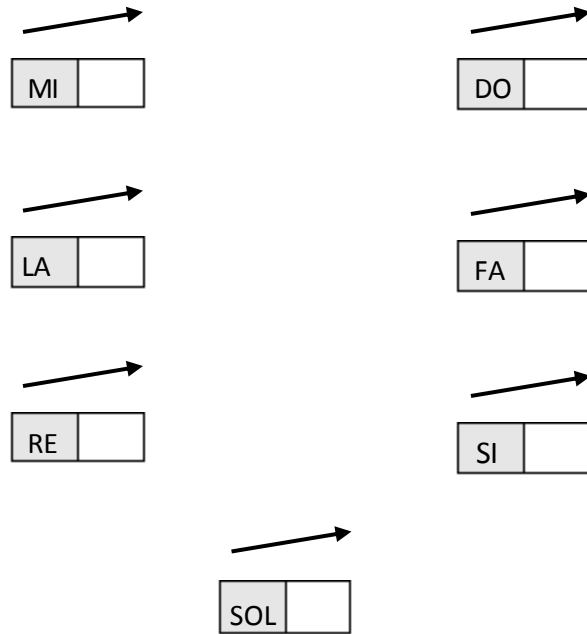
Posteriormente, en el Concilio de Trento (1545-1563), entre muchos cambios acaecidos en la música, se reemplazó el **UT** por el **DO** y se admitió el uso de la nota **SI**, sonido que tiene una atracción física hacia **DO** y que hasta aquel entonces era considerada pecaminosa.

De esa manera se configuraron los nombres de notas conocidos y utilizados en la actualidad: **DO RE MI FA SOL LA SI**; sin embargo, no es la única manera, en los países Sajones y Germánicos se utilizan las letras: A B C D E F G para denominar LA SI DO RE MI FA SOL respectivamente.

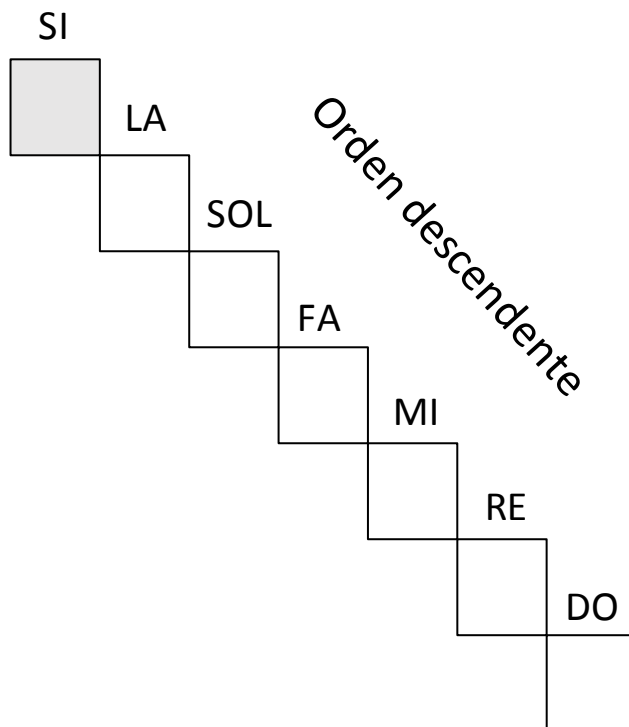
B. EJERCICIOS PRELIMINARES


I. Series de nombres de notas ascendentes

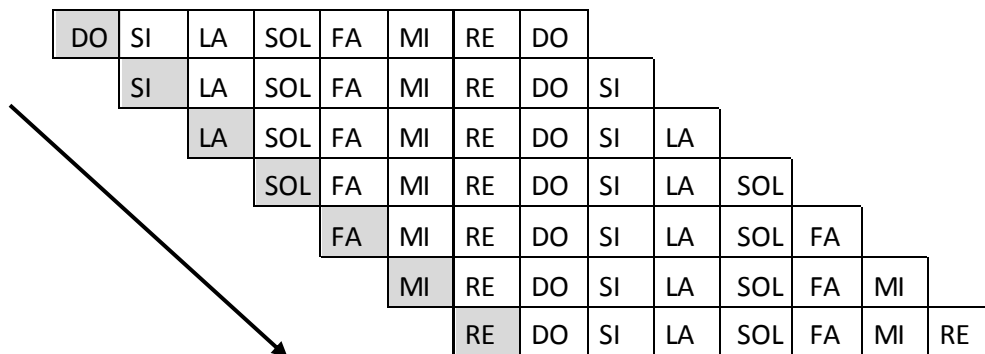




II. Series de nombres de notas descendentes



 = 60 - 120



- Complete las series:

DO		LA		FA			DO
----	--	----	--	----	--	--	----

RE			LA			MI	
----	--	--	----	--	--	----	--

MI			SI				MI
----	--	--	----	--	--	--	----

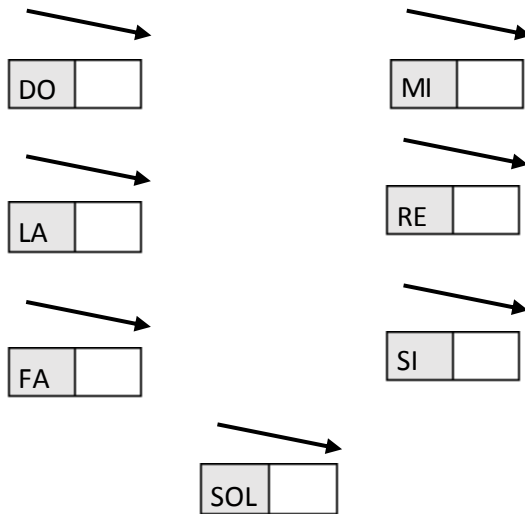
FA	MI		DO		LA		
----	----	--	----	--	----	--	--

SOL		MI		DO		LA	
-----	--	----	--	----	--	----	--

LA			MI			SI	
----	--	--	----	--	--	----	--

SI		SOL		MI			
----	--	-----	--	----	--	--	--

- Deduzca la nota que antecede:



- Deduzca la dirección y complete las siguientes secuencias:

DO SI []

DO RE []

RE [] FA

RE DO []

[] RE DO

MI [] SOL

FA SOL []

[] FA MI

SOL LA []

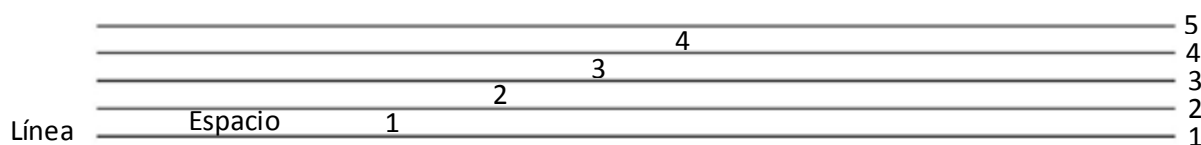
RE [] FA

LA SOL []

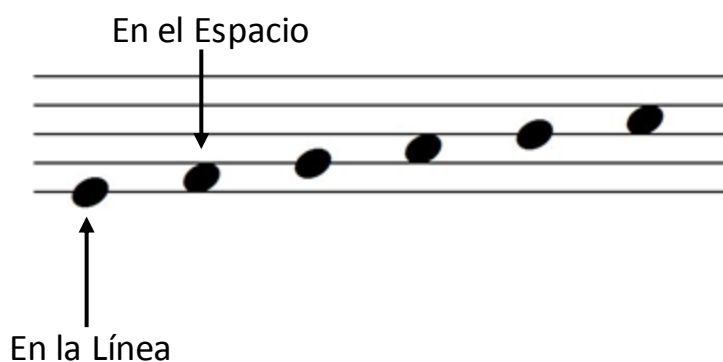
[] RE DO

SI [] RE

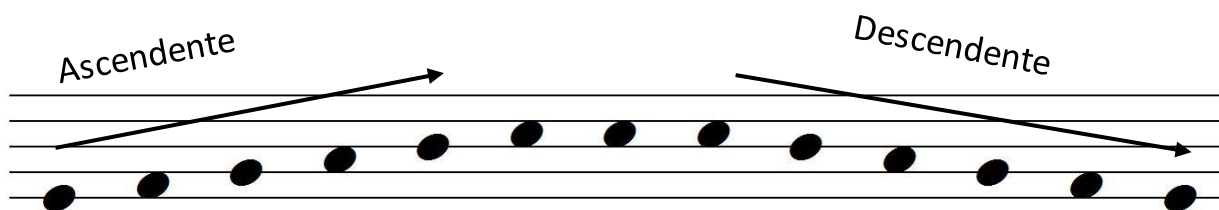
C. EL PENTAGRAMA



I. Ubicación de los neumas en el pentagrama:



II. Dirección melódica:



III. Ejercicios:



- Leer las siguientes secuencias cambiando, cada vez, el nombre de la primera nota, para ello tenga en cuenta lo aprendido en las series de nombres de nota, ejemplo:

DO RE

RE MI

1)

2)

3)

IV. Las líneas adicionales (siguen la misma lógica: línea-espacio):

V. Ejercicios:



D. LAS CLAVES DE:



SOL

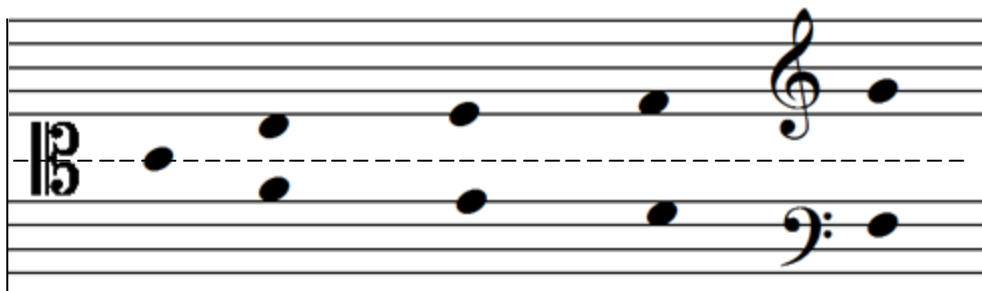


FA




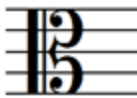
DO


I. Ubicación de las claves de sol y fa en el pentagrama





II. Otras claves y sus ubicaciones en el pentagrama:

1)  Clave de FA en tercera línea

4)  Clave de DO en tercera línea

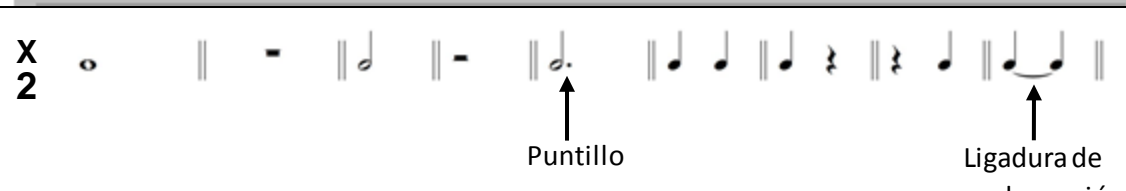
2)  Clave de DO en primera línea

5)  Clave de DO en cuarta línea

3)  Clave de DO en segunda línea

1) ELEMENTOS RÍTMICOS A DESARROLLAR:

X
2



Puntillo

Ligadura de prolongación

This block shows rhythmic notation examples. It includes a measure with a whole note (semibreve) and a measure with a half note (minima). A dotted half note (minima puntillo) is shown with an arrow pointing to it and the label 'Puntillo'. A half note (minima) is shown with an arrow pointing to it and the label 'Ligadura de prolongación'.

EJERCICIOS

a) Grados conjuntos:



Todos los ejercicios de esta sección están escritos en la tonalidad de C

1)



This exercise consists of two staves. The first staff contains a sequence of notes: a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), and a half note (minima). The second staff contains a sequence of notes: a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), and a half note (minima).

2)



This exercise consists of two staves. The first staff contains a sequence of notes: a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), and a half note (minima). The second staff contains a sequence of notes: a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), a half note (minima), a quarter note (crotchet), and a half note (minima).

3)

Exercise 3 consists of two staves. The first staff is in C major, 4/4 time, with a treble clef. It contains measures 1 through 8. The second staff is in C major, 4/4 time, with a treble clef, and contains measures 9 through 16. The exercise focuses on intervals of 3rds and 6ths.

4)

Exercise 4 consists of two staves. The first staff is in C major, 4/4 time, with a treble clef. It contains measures 1 through 8. The second staff is in C major, 4/4 time, with a treble clef, and contains measures 9 through 16. The exercise focuses on intervals of 3rds and 6ths.

b) Grados conjuntos e intervalos de 3ra:

5)

Exercise 5 consists of three staves. The first staff is in C major, 4/4 time, with a treble clef. It contains measures 1 through 8. The second staff is in C major, 4/4 time, with a treble clef, and contains measures 9 through 16. The third staff is in C major, 4/4 time, with a treble clef, and contains measures 17 through 24. The exercise focuses on intervals of 3rds and 6ths.

6)

Exercise 6 consists of two staves. The first staff is in C major, 4/4 time, with a treble clef. It contains measures 1 through 8. The second staff is in C major, 4/4 time, with a treble clef, and contains measures 9 through 16. The exercise focuses on intervals of 3rds and 6ths.

7)

Exercise 7 consists of four staves of music in 2/4 time. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8. The third staff, starting with a measure number '9', contains measures 9 through 12. The fourth staff, starting with a measure number '13', contains measures 13 through 16 and ends with a double bar line and repeat dots.

8)

Exercise 8 consists of two staves of music in 3/4 time. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots.

9)

Exercise 9 consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots.

c) Arpeggios:

10)

Exercise 10 consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8 and ends with a double bar line and repeat dots.

11)

5

12)

5

13)

5

d) Grados conjuntos:

14)

8





15)



16)



17)

e) Grados conjuntos e intervalos de 3ra:



Todos los ejercicios de esta sección están escritos en la tonalidad de C

18)



19)



20)



21)



f) Arpeggios:

22)   

23)   

24)   

25)   

g) Claves simultáneas

26)

Exercise 26 consists of 8 measures. The treble clef part starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, D3, E3, F3. The final measure has a whole note G4 in the treble and a whole note F3 in the bass.

9

Exercise 26 continues with measures 9-16. The treble clef part starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, D3, E3, F3. The final measure has a whole note G4 in the treble and a whole note F3 in the bass.


27)

17

Exercise 27 consists of 8 measures. The treble clef part starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, D3, E3, F3. The final measure has a whole note G4 in the treble and a whole note F3 in the bass.

25

Exercise 27 continues with measures 25-32. The treble clef part starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, D3, E3, F3. The final measure has a whole note G4 in the treble and a whole note F3 in the bass.

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28)

Exercise 28 consists of 4 measures. The treble clef part starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The final measure has a whole note G4.

5

Exercise 28 continues with measures 5-8. The treble clef part starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The final measure has a whole note G4.

2) ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

a) Grados conjuntos:



Todos los ejercicios de esta sección están escritos en la tonalidad de C

29)



30)



31)

5

9

13

32)

5

b) Grados conjuntos e intervalos de: 3ra; 4ta; 5ta y 6ta

33)

5

9

13

34)

5

9



35)

5

9



36)

5

9

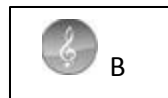
13



37)



38)



39)

d) Grados conjuntos:



40)



41)



42)



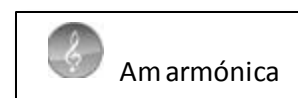
43)



e) Grados conjuntos e intervalos de: 3ra;4ta;5ta y 6ta



44)



45)





D eólico

46)



A eólico

47)



f) Arpeggios:



48)

Musical notation for exercise 48, consisting of three staves in bass clef with a 4/4 time signature. The first staff contains measures 1-4, the second staff (labeled with a '5' at the beginning) contains measures 5-8, and the third staff (labeled with a '9' at the beginning) contains measures 9-12. The exercise is an arpeggio in C major, starting on C2 and moving up stepwise.

49)

Musical notation for exercise 49, consisting of four staves in bass clef with a 6/8 time signature. The first staff contains measures 1-4, the second staff (labeled with a '5' at the beginning) contains measures 5-8, the third staff (labeled with a '9' at the beginning) contains measures 9-12, and the fourth staff (labeled with a '13' at the beginning) contains measures 13-16. The exercise is an arpeggio in F major, starting on F2 and moving up stepwise.



50)



51)



g) Claves simultáneas:



Multiclaves:



Tonalidad mayor

54)



Tonalidad mayor

55)







57)



58)



59)

Musical score for exercise 59 in 8/8 time. It consists of three staves. The first staff contains measures 1-4, ending with a double bar line. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12, ending with a double bar line.

60)

Musical score for exercise 60 in 8/8 time. It consists of four staves. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12. The fourth staff, starting with a measure number '13', contains measures 13-16, ending with a double bar line.

61)

Musical score for exercise 61 in 8/8 time. It consists of three staves. The first staff contains measures 1-4. The second staff, starting with a measure number '5', contains measures 5-8. The third staff, starting with a measure number '9', contains measures 9-12, ending with a double bar line.

b) Grados conjuntos e intervalos de: 3ra;4ta;5ta y 6ta



62)



63)



64)



65)



66)



67)



D eólico

68)



G

69)

c) Arpeggios:



C

70)



71)

Exercise 71 consists of three staves of music in C major. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth and quarter notes, followed by a measure of rest, and then a phrase with first and second endings. The second and third staves continue the melody with eighth and quarter notes, ending with a double bar line.



72)

Exercise 72 consists of two staves of music in G major. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth and quarter notes, followed by a measure of rest, and then a phrase with first and second endings. The second staff continues the melody with eighth and quarter notes, ending with a double bar line.



73)

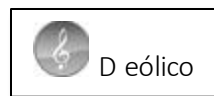
Exercise 73 consists of three staves of music in C major. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth and quarter notes, followed by a measure of rest, and then a phrase with first and second endings. The second and third staves continue the melody with eighth and quarter notes, ending with a double bar line.



74)



75)



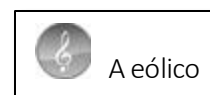
76)



77)

Musical notation for the C major scale in treble clef, common time. The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measures 9-12. The scale is written in a single line, with measures 1-4 on the first line, measures 5-8 on the second line, and measures 9-12 on the third line. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#).

78)

Musical notation for the D major scale in bass clef, common time. The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measures 9-12. The scale is written in a single line, with measures 1-4 on the first line, measures 5-8 on the second line, and measures 9-12 on the third line. The notation includes a bass clef, a common time signature, and a key signature of two sharps (F# and C#).

79)

Musical notation for the Aeolian scale in bass clef, common time. The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measures 9-12. The scale is written in a single line, with measures 1-4 on the first line, measures 5-8 on the second line, and measures 9-12 on the third line. The notation includes a bass clef, a common time signature, and a key signature of one flat (Bb).



80)



81)



82)





83)



84)



85)

d) Claves simultáneas:

86)

87)

13

Multiclaves:



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88)

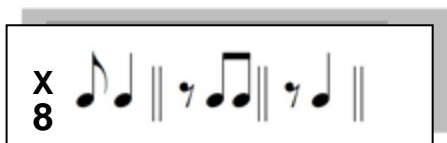
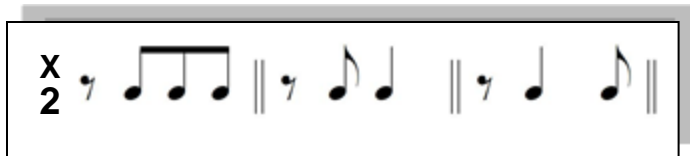


Tonalidad mayor

89)



4) ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

a) Grados conjuntos:

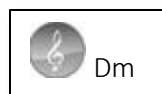
90) 

Exercise 90: A musical exercise in C major, 2/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note, an eighth note, and another quarter note. This is followed by a double bar line, then a quarter rest, a quarter note, and a half note. Another double bar line follows, then a quarter rest, a quarter note, and a half note. The exercise ends with a double bar line. The second staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note, an eighth note, and another quarter note. This is followed by a double bar line, then a quarter rest, a quarter note, and a half note. Another double bar line follows, then a quarter rest, a quarter note, and a half note. The exercise ends with a double bar line. The exercise is marked with a '5' at the beginning of the second staff and '1.' and '2.' at the end of the second staff.



91)

Exercise 91 consists of three staves of music in 4/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has one sharp (F#). The melody is primarily eighth and sixteenth notes. Measure numbers 4, 7, and 10 are indicated at the start of their respective staves.



92)

Exercise 92 consists of three staves of music in 4/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has one sharp (F#). The melody is primarily eighth and sixteenth notes. Measure numbers 5 and 9 are indicated at the start of their respective staves.



93)

Exercise 93 consists of three staves of music in 4/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has one sharp (F#). The melody is primarily eighth and sixteenth notes. Measure numbers 5 and 10 are indicated at the start of their respective staves. The third staff includes first and second endings, labeled '1.' and '2.'.

94)



 A_b

95)



 F

96)



 A eólico



97)



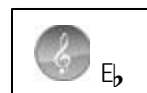
98)



99)



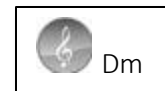
100)



101)



102)



103)



104)



105)



b) Grados conjuntos e intervalos de: 3ra;4ta; 5ta y 6ta



106)



107)



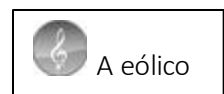
108)



109)



110)



111)

112)

Em

113)

D dórico

114)

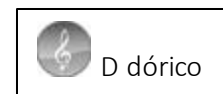
F



115)



116)



117)

c) Arpeggios:

118)  C



119)  A



120)  C





121)



122)



123)



124)



125)



126)



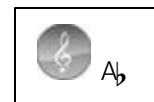
127)



128)



129)



130)



131)



132)



133)

4

8

12

15

d) Claves simultáneas:

134)

4

8

135)

The musical score for exercise 135 consists of four systems of piano accompaniment, each with a treble and bass staff joined by a brace. The time signature is 6/8, indicated by a '6' over the first staff. The key signature has one flat (B-flat), indicated by a flat symbol on the first line of the first staff. The score includes measure numbers 6, 10, and 14. The first system (measures 1-5) shows a melody in the treble and a supporting bass line. The second system (measures 6-9) includes a repeat sign at the end of measure 8. The third system (measures 10-13) continues the piece. The fourth system (measures 14-17) features a first ending (marked '1.') and a second ending (marked '2.') leading to a final double bar line.

e) Multiclaves:

136)



The musical score for exercise 136 consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes. The bottom staff is in bass clef with a common time signature (C). It begins with a measure marked with a '5' above it, followed by a sequence of eighth and sixteenth notes. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').


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137)



The musical score for exercise 137 consists of two staves. The top staff is in treble clef with a 6/8 time signature. It contains a sequence of eighth and sixteenth notes. The bottom staff is in bass clef with a 6/8 time signature. It begins with a measure marked with a '5' above it, followed by a sequence of eighth and sixteenth notes. The piece concludes with a final measure.

 Tonalidad mayor

X 8 

138)

5

9

139)

5



140)

Exercise 140 is written on two staves in C major. The first staff contains measures 1-4, featuring eighth and quarter notes with triplet markings. The second staff contains measures 5-8, including a triplet of eighth notes, a quarter note, and a final measure with a first and second ending bracket.



141)

Exercise 141 is written on four staves in A minor. The notation includes various rhythmic values, triplet markings, and sharp signs (#) indicating the key signature. Measure numbers 7, 12, and 18 are marked at the beginning of their respective staves.



142)

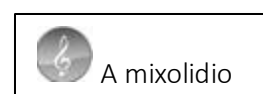
Exercise 142 is written on four staves in D major. The notation includes eighth and quarter notes, with a first and second ending bracket at the end of the fourth staff. Measure numbers 5, 10, and 14 are marked at the beginning of their respective staves.



143)



144)



145)



146)



147)

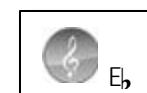


148)

149)



150)



151)

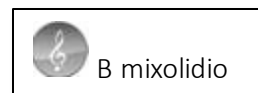




152)



153)



154)



155)

b) Grados conjuntos e intervalos de: 7ma y 8va



156)



157)



B dórico

158)



B dórico

159)



E_b

160)





161)



162)



163)





D eólico

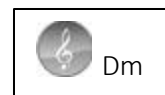
164)



F eólico

165)





166)

Exercise 166 is a three-staff musical exercise in treble clef, 2/4 time. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. The key signature has one sharp (F#). The exercise features eighth and sixteenth notes, rests, and triplet markings. Measure 12 ends with a repeat sign.



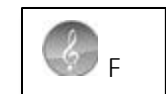
167)

Exercise 167 is a five-staff musical exercise in bass clef, 2/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, and the fifth staff measures 17-20. The key signature has no sharps or flats. The exercise features eighth and sixteenth notes, rests, and triplet markings. Measure 20 ends with a double bar line.



168)

Exercise 168 is a bass line in 6/8 time. It consists of five staves of music. The first staff contains measures 1 through 4. The second staff, starting at measure 5, includes a sharp sign (#) above the first and third measures. The third staff, starting at measure 9, includes a double bar line and a '2' above the first measure. The fourth staff, starting at measure 13, includes a double bar line and a '2' above the first measure. The fifth staff, starting at measure 17, includes a double bar line and a '2' above the first measure. The exercise concludes with a double bar line and repeat dots.



169)

Exercise 169 is a bass line in 6/8 time. It consists of three staves of music. The first staff contains measures 1 through 5, with a double bar line and first/second endings marked '1.' and '2.' at the end. The second staff, starting at measure 6, includes a double bar line and a '2' above the last measure. The third staff, starting at measure 11, includes a double bar line and first/second endings marked '1.' and '2.' at the end. The exercise concludes with a double bar line.

170)



Exercise 170 is a bass clef piece in 6/8 time. It consists of four staves of music. The first staff has a common time signature icon (C) in the top right corner. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. The piece ends with a double bar line.

c) Arpeggios:

171)



Exercise 171 is a treble clef piece in 6/8 time. It consists of three staves of music. The first staff has a common time signature icon (C) in the top right corner. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. The piece ends with a double bar line.



172)

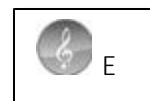


173)



174)





175)



176)



177)



178)



179)



180)



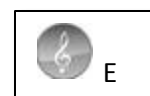
181)



182)



183)





184)



185)





186)

e) Claves simultáneas:

187)

188)

f) Multiclaves:



Tonalidad mayor

189)



Tonalidad mayor

190)

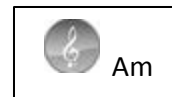


6) ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

a) Grados conjuntos:



191)



192)



193)

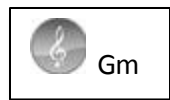


194)



195)





196)



197)



198)



b) Interválica variada:



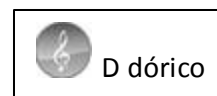
199)



200)



201)



202)





203)



204)



205)



206)



207)



208)

c) Arpeggios:



209)



210)



211)





G mixolidio

212)



C

213)





D dórico

214)



d) Claves simultáneas:

215)



216)

Exercise 216 is a piano piece in 2/4 time, marked with a treble clef and a common time signature. The score consists of three systems. The first system has four measures. The second system starts with a first ending bracket over measures 5-8, with a first ending bracket over measures 9-12. The third system starts with a second ending bracket over measures 13-16, with a second ending bracket over measures 17-20. The piece concludes with a double bar line.

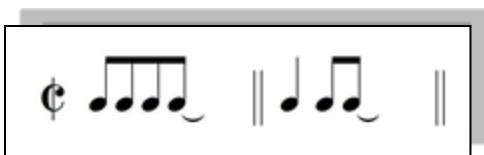


Tonalidad mayor

217)

Exercise 217 is a single melodic line in 2/4 time, marked with a treble clef and a common time signature. The score consists of four systems. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The piece concludes with a double bar line.

7) ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

218)



219)





220)



221)

222)



Tonalidad mayor

223)



8) ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

224)



225)






226)



227)

228)

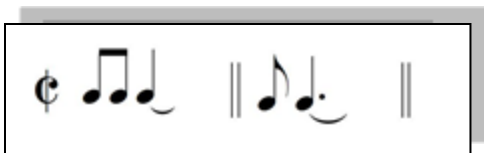
Exercise 228 is an 8/8 piece. It consists of four systems of two staves each. The first system (measures 1-4) features a melody in the treble clef with eighth and quarter notes, and a bass line with eighth and quarter notes. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) includes a first ending bracket over measures 11 and 12. The fourth system (measures 13-14) includes a second ending bracket over measures 13 and 14, which concludes with a double bar line.

 Tonalidad mayor

229)

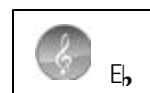
Exercise 229 is a 6/8 piece. It consists of two systems of two staves each. The first system (measures 1-4) features a melody in the treble clef with eighth and quarter notes. The second system (measures 5-8) continues the melody and bass line, concluding with a double bar line.

9) ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

230)



231)





E mixolidio

232)

5

9



D dórico

233)

5

9

13

234)

Exercise 234 is a piano accompaniment in 6/8 time, consisting of four systems of two staves each. The first system (measures 1-5) features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with eighth and quarter notes. The second system (measures 6-10) continues the melody and bass line. The third system (measures 11-15) shows the melody moving to a higher register with some rests, while the bass line continues. The fourth system (measures 16-20) concludes the exercise with a final cadence in the right hand and a sustained bass line.

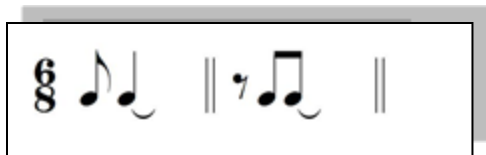


Tonalidad mayor

235)

Exercise 235 is a single-staff musical exercise in 6/8 time, consisting of three systems. The first system (measures 1-4) begins with a whole rest followed by a melody of eighth and quarter notes. The second system (measures 5-8) continues the melody. The third system (measures 9-12) concludes the exercise with a final cadence.

10)ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

236)

Am

237)

D



238)




239)



240)

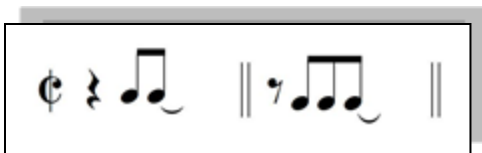
Exercise 240 consists of three systems of music. The first system contains measures 1 through 4. The second system contains measures 5 through 8 and includes repeat signs at the beginning and end. The third system contains measures 9 through 12 and ends with a double bar line. The music is written for piano in 6/8 time, featuring a mix of eighth and sixteenth notes with various rests.

 Modo eólico

241)

Exercise 241 consists of three systems of music. The first system contains measures 1 through 5. The second system contains measures 6 through 10, with a first ending bracket labeled '1.' spanning measures 7 and 8. The third system contains measures 11 through 14 and ends with a double bar line. The music is written for piano in 6/8 time, featuring eighth and sixteenth notes with various rests.

11)ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

242)



D

243)



G



244)



245)

246)



Modo eólico

247)

12)ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS



248)



249)



D dórica

250)



A

251)



E

252)

253)

Exercise 253 is a short piece in 6/8 time, consisting of 19 measures. It is written for piano and voice. The piano part features a steady eighth-note accompaniment in the left hand, while the right hand plays a melody of eighth and sixteenth notes. The vocal part enters in measure 7 with a simple melody of eighth notes. The piece concludes with a double bar line and repeat signs in measure 19.

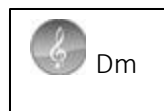


Tonalidad mayor

254)

Exercise 254 is a short piece in 6/8 time, consisting of 16 measures. It is written for piano and voice. The piano part features a steady eighth-note accompaniment in the left hand, while the right hand plays a melody of eighth and sixteenth notes. The vocal part enters in measure 6 with a simple melody of eighth notes. The piece concludes with a double bar line and repeat signs in measure 16.





257)

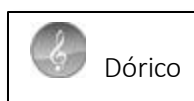


258)



259)

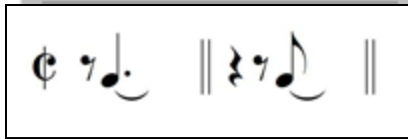
Exercise 259 is a musical piece in Dórico mode, consisting of 14 measures. It is written for piano and voice. The piano part is in the bass clef, and the vocal part is in the treble clef. The key signature has one flat (B-flat). The piece is divided into four systems of two staves each. The first system (measures 1-4) shows the vocal line with a melodic phrase and the piano accompaniment. The second system (measures 5-8) includes a first and second ending for the vocal line. The third system (measures 9-12) continues the vocal melody. The fourth system (measures 13-14) concludes the piece with a final vocal phrase and piano accompaniment.



260)

Exercise 260 is a musical piece in Dórico mode, consisting of 9 measures. It is written for piano and voice. The piano part is in the bass clef, and the vocal part is in the treble clef. The key signature has one flat (B-flat). The piece is divided into three systems of two staves each. The first system (measures 1-4) shows the vocal line with a melodic phrase and the piano accompaniment. The second system (measures 5-8) continues the vocal melody. The third system (measures 9) concludes the piece with a final vocal phrase and piano accompaniment.

14)ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS



261)

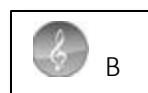


262)





263)



264)



265)

266)

Exercise 266 is a piano accompaniment piece in 2/4 time, consisting of four systems of music. Each system has a treble and bass staff joined by a brace. The first system starts with a treble staff containing a whole note G4 and a bass staff with a half note G3 and a half note F3. The second system starts with a treble staff containing a whole note G4 and a bass staff with a half note G3 and a half note F3. The third system starts with a treble staff containing a whole note G4 and a bass staff with a half note G3 and a half note F3. The fourth system starts with a treble staff containing a whole note G4 and a bass staff with a half note G3 and a half note F3. The piece concludes with a double bar line and repeat dots.

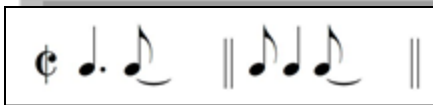


Tonalidad mayor

267)

Exercise 267 is a piano accompaniment piece in 2/4 time, consisting of two systems of music. Each system has a treble and bass staff joined by a brace. The first system starts with a treble staff containing a whole note G4 and a bass staff with a half note G3 and a half note F3. The second system starts with a treble staff containing a whole note G4 and a bass staff with a half note G3 and a half note F3. The piece concludes with a double bar line and repeat dots.

15)ELEMENTOS RÍTMICOS A DESARROLLAR:



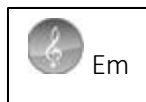
EJERCICIOS



268)



269)



270)

Musical notation for exercise 270, written in treble clef with a key signature of one sharp (F#). The exercise consists of four staves. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16, ending with a double bar line. The notation includes various note values, rests, and a repeat sign with first and second endings in the final measure.

271)

Musical notation for exercise 271, written in bass clef with a key signature of one sharp (F#). The exercise consists of three staves. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12, ending with a double bar line. The notation includes various note values, rests, and repeat signs.

272)

Exercise 272 is a piano piece in 4/4 time, consisting of 12 measures. The first system (measures 1-4) features a treble staff with eighth and quarter notes and a bass staff with a triplet of eighth notes, a half note, and a quarter note. The second system (measures 5-8) includes a repeat sign at the start of measure 5 and a double bar line at the end of measure 8. The third system (measures 9-12) also includes a repeat sign at the start of measure 9 and a double bar line at the end of measure 12.

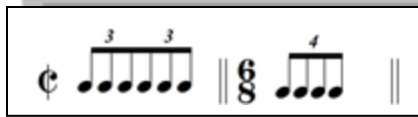


Tonalidad menor

273)

Exercise 273 is a piano piece in 4/4 time, consisting of 8 measures. The first system (measures 1-4) features a treble staff with half notes, quarter notes, and eighth notes. The second system (measures 5-8) includes a repeat sign at the start of measure 5 and a double bar line at the end of measure 8.

16)ELEMENTOS RÍTMICOS A DESARROLLAR:



EJERCICIOS

274)



275)

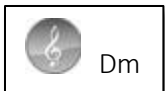




276)

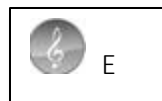


277)

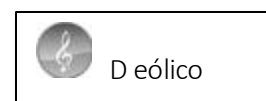


278)





279)



280)



Tonalidad mayor

281)



Am

282)



F

283)





284)



285)





286)



287)

288)

Exercise 288 is a musical exercise for guitar and piano. It consists of three systems of staves. The first system shows a piano part in the bass clef and a guitar part in the treble clef. The second system continues the piano part and introduces a guitar part with a treble clef. The third system continues both parts. Fingerings (4, 5) are indicated for specific notes. The piece concludes with a double bar line.



Tonalidad mayor

289)

Exercise 289 is a musical exercise for guitar. It consists of two systems of staves. The first system shows a guitar part in the treble clef. The second system continues the guitar part. Fingerings (4) are indicated for specific notes. The piece concludes with a double bar line.

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